



THE ART GALLERY OF TORONTO

NEWS AND NOTES

THE PRESENT

The Council of the Art Gallery of Toronto, at its first meeting of the year on January 11th, 1965, made one of the most important decisions of its sixty-five year old career. A recommendation from the Gallery's Building and Development Committee for a three million dollar expansion and refurbishing was unanimously approved. Under the personal direction of John C. Parkin of the firm of John B. Parkin Associates, the architect chosen by Council to undertake the assignment, the Gallery will embark on the first step towards realizing a long-range building expansion plan. The first stage will include a spacious new wing, and the refurbishing of the present building. In the new section there will be a special exhibition gallery and technical service areas and, hopefully, an attractive lecture theatre and restaurant. So much is needed, not for the future, but now!

With the very successful opening of our new Members' Art Rental Service sponsored by the Women's Committee, several of our continuing problems are intensified. One of the most pressing involves the lack of proper facilities for regular Wednesday Night public lectures and Thursday Morning Members' lectures. These have been housed, however inadequately and uncomfortably, in the upstairs gallery, now filled with enthusiastic members lining up to rent and purchase works of art. For some years it has been our hope that a Prints and Drawings Department might be developed and as the present building is now constituted, the logical gallery for this seemed to be the upstairs room. Consequently it has been known as the Print Room. Now the Print Room cum Lecture Room has become the Art Rental Gallery. This enforced multi-purpose situation is typical of almost every part of the building and is particularly true of the basement and offices cum meeting rooms cum restaurant cum library etc. of Grange House.

Just how many of the functions now fighting for survival in the present plant will be re-located in the new section and which will remain in modified and modernized form in their present areas is yet to be determined.

One thing is certain — our plan will allow for the continuing growth of the institution which is bound to occur because the city is so dramatically expanding culturally as well as economically. It would be unwise not to consider

for instance, a handsome outdoor sculpture court which would encourage donations of important examples of modern and contemporary sculpture. We think of course of the sculpture garden of the Museum of Modern Art in New York.

We must above all ensure that the service aspects of the structure, such as the new foyer, restaurant and lecture theatre will be built now on a scale adequate for future demands. The Gallery, before many decades pass, will undoubtedly need to be several times its present size. Mr. Parkin has been asked to allow for the eventual if not immediate inclusion of facilities suitable for the collecting, preserving, study and display of all aspects of the visual arts. Because of space limitations and insufficient budget the Gallery has traditionally limited its area of interest to painting and sculpture. It would like to expand the field of its responsibility to embrace the complementary visual arts such as architecture, industrial design, fine crafts and photography.

In fact we have a vision of the Gallery as an institution providing ingenious and imaginative leadership in the salutary task of reuniting the visual arts. The separation of the Fine Arts from the Applied Arts and hence to a large extent, from life itself is in our view unfortunate. The Gallery could serve as a meeting ground for artists and architects, industrial designers, draftsmen, designers, typographers and film makers. The Gallery could point the direction our community might take to create a more humane and aesthetically satisfying visual environment through a varied exhibition programme with related seminars and lectures. It might even become a centre where our fragmented industrial society could rediscover the unifying force of art. If we are to begin to meet this challenge we must have greatly increased facilities which are both daringly flexible and superb in appearance. Toronto deserves a beautiful and well equipped art gallery. Torontonians have indicated their interest in supporting it by their attendance, their gifts of works of art and generous donations of money for its annual operating budget. But never before has the Gallery asked for such large capital funds for physical expansion. Where will all the money come from?

The Art Gallery of Toronto, along with other major cultural organizations in Toronto, is part of a united appeal

for the arts under the sponsorship of the Toronto Arts Foundation* which, at the time of writing this article, is about to launch publicly its campaign for 4.8 million dollars. The fruits of this campaign will constitute Toronto's official centennial programme.

The Gallery's allotment of 1.5 million will make possible

the first step towards our three million dollar building expansion. We know that Gallery members, particularly, will want to ensure the success of this essential and exciting venture.
W.J.W.

**A bulletin from the Toronto Arts Foundation is included with this Issue.*

FRIENDS OF SCULPTURE

by Mrs. G. G. R. Harris*

The *Friends of Sculpture* was started in 1962, in order to establish a fund for the purchase of sculpture for the Art Gallery of Toronto. Its purpose is to help fill the gaps in the permanent collection by acquiring works of internationally known artists.

Members of many other art galleries have formed such groups. There are Friends of the Louvre, The Tate, The Whitney Museum of American Art, The Museum of Modern Art and countless others. The Whitney Friends contribute \$250.00 annually and the Museum of Modern Art is in the enviable position of limiting its Council to one hundred members, who each donate one thousand dollars every year.

With the director's approval, a modest start was made here and letters were written to 136 members of the Art Gallery asking them to participate in the plan. Fifty-four joined with donations ranging from \$25.00 to \$1,000.00. Keeping in mind the sculpture owned by both the National Gallery and private collectors in Toronto, dealers in Europe and New York were visited in the hope of finding works of Gallery importance within our rather limited budget.

The first purchase was a large bronze by Barbara Hepworth, *Torso I (Ulysses)*. It was exhibited at a reception given for the *Friends of Sculpture*, in March, 1964, when it formally entered the Gallery's collection. The second piece, *Unendliche Schleife aus einem Kreisring II*, in polished gilded bronze, by Max Bill, was acquired last November.

The sculpture collection has been greatly enhanced by these two acquisitions and it is hoped that with an increased membership, the *Friends of Sculpture* will continue to provide the Art Gallery with sculpture of lasting importance.

**who with Mrs. W. L. Gordon was responsible for founding the Friends of Sculpture*



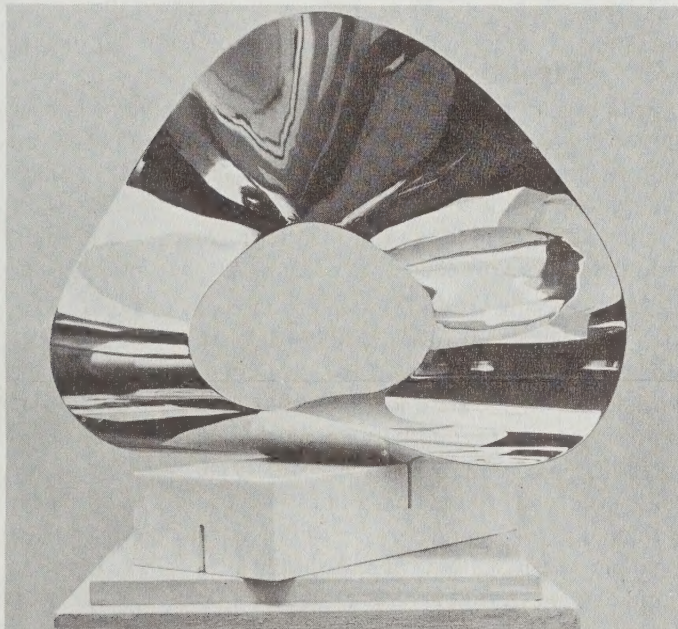
BARBARA HEPWORTH's *Torso I (Ulysses)*, the first purchase made by the *Friends of Sculpture*, greatly augments the Gallery's collection of twentieth century British art. Miss Hepworth lives by the sea in Cornwall. This sculpture resembles flotsam and evokes Homer's seafaring wanderer. It is the first and largest of a series of three bronzes completed by Miss Hepworth in 1958. Before that year she had found the modelling and casting technique unsatisfactory and unsuited to her means of expression, but by constructing the armature of *Torso I (Ulysses)* from welded sheets of metal and by covering this with plaster which was then carved down, she was able to construct in a way which she enjoyed, without the need to model.

B.E.S.

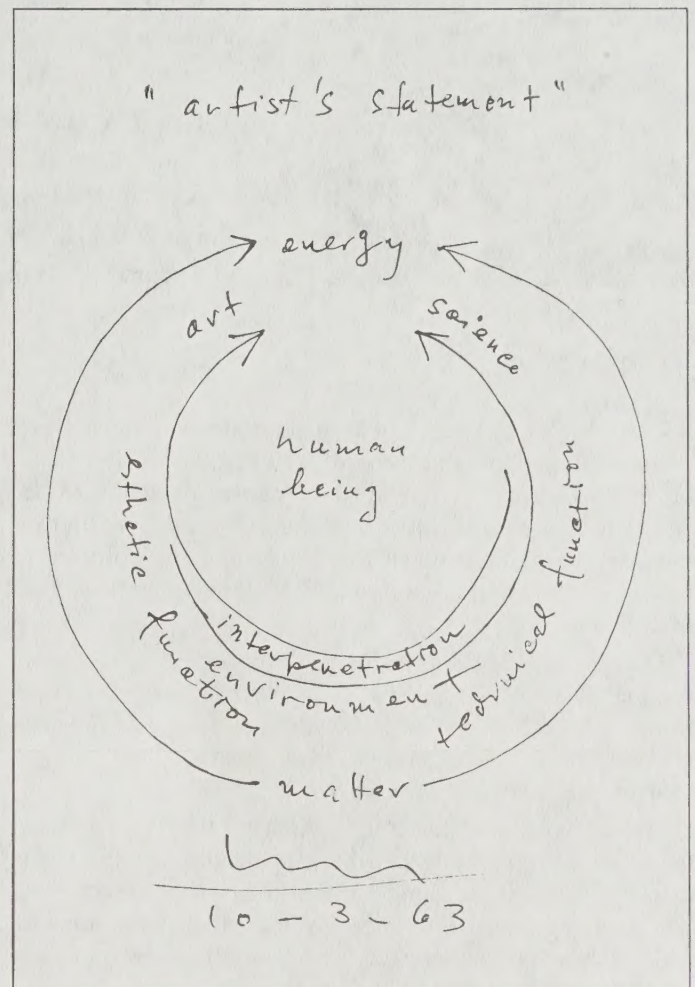
Barbara HEPWORTH, British 1903 –
Torso I (Ulysses)

Bronze, 51½" Signed: Barbara Hepworth, 1958
The Art Gallery of Toronto
Gift of Friends of Sculpture, 1964

MAX BILL's *Unendlich Schiefe aus einen Kreisring II* (*Endless Ribbon II*) is the most recent gift from the *Friends of Sculpture*. This gilded bronze Moebius strip is the first sculptural example of 'concrete art' in the Gallery's permanent collection. Bill describes 'concrete art' as an art based on its own innate resources and laws, without any reference to nature. A Bauhaus pupil, he makes both fine and applied art, and he refers to his paintings and sculptures as objects for spiritual use. The sensuous appeal of the passing reflections on the highly polished surface of *Endless Ribbon II* is dominated by the spiritual and intellectual appeal in the rhythm and harmony of the single enveloping surface. In 1963, Max Bill visited Canada when he was commissioned to design a 700 ft. long environmental sculpture in the Place Ville Marie in Montreal for the Aluminum Company of Canada. B.E.S.



Max BILL, Swiss 1908 —
Unendliche Schleife aus einen Kreisring II
Bronze, gold plated, 15¼"
The Art Gallery of Toronto
Gift of Friends of Sculpture, 1964



Artist's Statement taken from
MAX BILL
by Margit Staber
Art in Progress series
Published by Methuen, London, 1964

FRIENDS OF SCULPTURE

Mr. and Mrs. Anthony Adamson; Mrs. G. A. Adamson; Mrs. C. S. Band; Mrs. E. W. Bickle; Mrs. G. P. Biggar; Mr. G. M. Black Jr.; Mrs. R. C. Blue; Mrs. Henry Borden; Mrs. Maxwell Bruce; Mr. E. G. Burton; Mrs. J. D. Eaton; Mrs. C. P. Fell; Mrs. Meredith Fleming; Mr. Murray Fleming; Mr. Roy Frankel; Mrs. J. G. Glassco; Mrs. J. G. Godsoe; Mr. D. L. Gordon; Mr. and Mrs. Walter L. Gordon; Mrs. S. M. Greey; Mr. and Mrs. M. S. Haas; Mr. and Mrs. G. G. R. Harris; Mr. and Mrs. R. S. Harris; Mrs. G. C. Hendrie; Mrs. J. G. Hungerford; Mrs. M. M. Koerner; Mrs. R. G. N. Laidlaw; Mrs. R. B. Lind; Mrs. W. L. Lovering; Mrs. T. P. Lownsborough; Mr. and Mrs. Benjamin Luxenberg; Mrs. Robert Macaulay; Mrs. A. B. Matthews; Mrs. A. C. Matthews; Mrs. Beverley Matthews; Mrs. George McCullagh; Mr. and Mrs. F. F. McEachern; Mrs. C. F. McEachren; Mrs. David Meltzer; Mrs. R. S. Morris; Mr. John C. Parkin; Miss V. H. Peene; Mrs. W. P. Scott; Mrs. Marshal Stearns; Mrs. Clair Stewart; Mrs. A. K. Stuart; Mrs. J. C. K. Strathy; Mrs. O. D. Vaughan; Mrs. Harold Warren; Mrs. M. C. Watson; Mrs. J. A. Whealy; Mrs. W. P. Wilder.



Mr. David Brooke

The Art Gallery of Toronto is pleased to announce the appointment of a new curator, Mr. David Brooke, M.A., of Smith College Museum of Art, Northampton, Massachusetts. Mr. Brooke took up his appointment at the Gallery on February 1, 1965.

Mr. Brooke has been assistant to the director of Smith College Museum of Art since September, 1963, preceding which he was Assistant Curator of the University Loan Department of the Fogg Art Museum at Harvard.

Born at Walton-on-Thames, England, in 1931, David Brooke received an honours B.A. in Fine Arts from Harvard University in 1958, and a Masters degree also from Harvard in 1963. While at the Fogg Museum, Mr. Brooke arranged in 1960 an exhibition of *100 Years of English Landscape Drawing (1750-1850)*. He is now completing his doctoral thesis in 18th century English painting, which is his special field.

THE CATALOGUE of a collection must be a permanent and reliable record of information. It should be comprehensive, complete and above all accurate. In addition, it should be illustrated. Such a catalogue, that of the Canadian collection of the Art Gallery of Toronto, is now being prepared — the first of its kind to be produced by the Gallery.

One of the first things to be determined is for whom the catalogue is intended. What is to be its most important function? Is it to be used as a source of reference, or as a guide, or will it serve simply as an illustrated 'art' edition to decorate a book shelf at home?

Generally a catalogue entry consists of three main parts: the biography of the artist; the identification of the work through its medium, dimensions, signature or inscription, and its provenance; references to important exhibitions in which the work has featured, and to publications in which it has been discussed or illustrated.

How extensive should the artist's biography be? Some points may be totally irrelevant to the artist's work, while others may help to establish conclusions about some influence apparent in his work. It must be decided what material is pertinent and what is not.

References require further selection. The material covered in these must not be too parochial. It should be as broad in scope as possible to enable people both here and abroad to follow up the documentation and to appreciate its importance to the artist and to his work.

The problem of illustrations alone can provide a whole topic for debate. What is their purpose? Should every work be illustrated or merely a selection of the most indicative works within the artist's range and within the framework of Canadian art as a whole? What size should the illustrations be, and should they accompany the text or occupy a separate section of the catalogue, or indeed a volume of their own? Should they be in black and white exclusively or should an attempt be made to give an approximate reproduction of the whole effect in colour? Colour repro-

duction is costly and not always true, but it is unreasonable to ignore its possibilities. The importance of colour is essential to so many artists. Much of the brilliant colour employed, for example, by members of the Group of Seven to record the richness of a Canadian autumn is lost in black and white reproduction. The same is true of contemporary paintings, where many of the abstract forms means nothing unless one can appreciate the colour used by the artist.

Catalogues of art collections are more in demand today than ever before. It is hoped that, through a study of previous catalogue techniques, the above problems may be worked out to the best advantage, to the end that the Art Gallery's catalogue of the Canadian collection may serve as a reliable source of reference and an accurate guide for colleagues and the public alike. The catalogue will deal with some 1600 Canadian paintings, water colours, drawings, prints and sculpture, and should be published for the Canadian centennial in 1967.

H. P.

Helen Pepall, a graduate in Art and Archaeology, University of Toronto, came to the Art Gallery of Toronto in November, 1964, from the Metropolitan Museum of Art, New York, where for over two years she did research on European paintings for the Museum's Catalogue Department. Miss Pepall participated in the Museum Training Programme sponsored by the National Gallery of Canada, 1961-62.



Contributors to this Issue of News and Notes

William J. Withrow; Mrs. G. G. R. Harris; Brydon E. Smith;
Helen Pepall.

Editor: Janine Smiter